



Potters Guild of British Columbia

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NEWSLETTER

January 1996

Slipper Theft was a serious problem for the 19th century Potter



Happy New Year



Welcome to 1996, marking a mere forty one years since a group of intrepid potters formed our guild. I'd like to wish all members, past, present and future a happy non 'S' cracked New Year. December passed in a blur of getting ready for sales, a week of binging on poultry and chocolate and then it was time to do the newsletter. I'm sure that it's December and not February that is the shortest month of the year, perceptually, anyway! There was a bleary moment, shortly before I entered the polar bear swim, when I firmly swore never to touch another chocolate. I've since amended that vow to the more reasonable resolution that I will never let another morsel of fruit cake cross my lips. My favourite gift this year was a couple of bowls by D'Arcy Margesson and a subscription to Contact magazine.

A big bouquet of cerebral flowers to George Brandon, Pat Taddy, Rosemary Amon, & Heather Cairns who donate a couple of hours of their lives each month to stuff envelopes, lick stamps (yummy), and ensure that you get your newsletter. And welcome to Fredi Rahn, CBC celebrity potter who is joining our merry band of mailers. She recently appeared on Morningside or was that Gabereau? Too much chocolate and video viewing has caused long term memory damage, I suspect.

New Year is a time of good intentions that often falter. A convenient segue into my failed intention to write thankyou letters of great depth and charm to all you

potters who found time in your crazed schedules to write articles for the newsletter. Realistically speaking, it's not going to happen. So, THANK YOU!

To any potential writers out there I would love to get a few articles on your daily lives (eg. Meg Buckley's article last month), some musings on why we do it and some tales of technical problem solving.

Also, as I'm trying not to use photographs (they reproduce so poorly) I'd like to use sketches from your notebooks for the cover of the Newsletter. There are, after all, only so many copyright -expired 18th & 19th century images of potters available to me. You can send me a photocopy of one of your favourite pages, don't worry about size as I can shrink it or blow it up as needed.

Reminders; if you haven't paid your guild fee this is the last issue we can send you until you do. Jane tells me that would be about 300 of us, including myself!

The Annual General Meeting will be held Friday, May the 3rd.

Karen Opas

Potters Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link with our members. Submissions of articles, letters and anything else are gladly welcomed and should be submitted to the guild office by the 27th of any month. Fax Number is (604) 669-5627.

Editor: Karen Opas

General Manager: Jane Matthews

Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer

Gallery Assistants: Darlene Nairne, Julia Maika, Christine Loch, Tamara Ball and Melanie Corbin

1996 Membership Fees (Based on Calendar Year Only)

Individual: \$35.00

Seniors/Fulltime Students: \$20.00

Institutions/Groups/Corporations: \$70.00

Family or Studio (max. 4 persons): \$50.00

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Full Page; \$130.00

1/2 page or 1 column \$65.00

1/4 page or 1/2 column \$40.00

Unclassified Rates:

Members;

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Non-members; Up to 3 lines

\$8.00

each following line

\$2.00

Board of Directors: *President:* Keith Rice-Jones; *Vice-President:* Linda Doherty; *Treasurer:* Pat Taddy; *Secretary:* June MacDonald; *Directors:* Tam Irving, Carol Mayer, Gillian McMillan, Ron Vallis, John Cloutier, Fay Hickey, Darrel Hancock, Karen Opas

The Corner Chair

Each year is a symbolic start, a chance to begin over. It's a time of resolutions, of looking forward into a new year of possibilities. Certainly the Guild has a new beginning with Jane Matthews beginning officially in the new position of General Manager.

The board approved a job description which essentially combines the duties of both the Executive director and Gallery Manager, using back-up ancillary staff as needed. You will be pleased to know that as well as the excellent part-time team that Jane has assembled for the Gallery, Ann Wray will be keeping the books. In the nicest way she is known as Hawkeye-Skinflint. She makes Scrooge look like Lady Bountiful's brother. Her skills of saving pennies on minor items like non-printed envelopes for the Newsletter mailing will amount to significant savings. We will need to do that as we have had to activate our line of credit. This was a necessary but big-gulp decision by the board as we are all "singularly and severally liable". The line of credit is in place for cash flow difficulties. The upfront pay-out for the ex-executive director caused a serious blip. Also, part of the buildup of strained cash flow has, what appears in hindsight to have been, inappropriate decisions by the executive director.

The aforementioned envelopes are a small but typical example of practices more applicable to a larger organization. The photocopy turned out to be another more major decision that

could have been better considered. The idea sold to the board was that by using the machine to print the Newsletter in house we would save money. In reality the newsletter and its printing became almost a liability. The board has been able to successfully negotiate a new and more suitable machine at considerable savings for both lease/operating costs and time taken for printing.

All in all, the board, though concerned about dipping into the line of credit, has a great sense of optimism. With the saving on staff costs, the iron hand of Ann Wray, and having Jane as the right person for the right job, we can move with confidence into 1996. Already underway by Fay and Pat working with Ann and Jane is the planning of an extensive and practical budget to ensure that in '96 we can clear away the debris, establish some cushion savings and look long-term towards moving back to a return to an improved commission structure in the Gallery. This should be presented at the January board meeting. Board meetings will now be held on the 4th Thursday of the month to allow time for board members to receive and digest financial reports from the previous month. A reminder to everyone that the board meetings are open to all members and there is a members forum space at the end of every agenda if any individuals want to bring matters directly and personally to the board.

I want to say a big "Thank you" to all the people who volunteered their time to help in the Gallery






during December. Celia and I were in on the weekend before Christmas and can certainly confirm how busy it was. Helping out like that and getting involved gives real insight into the operation and a real sense of ownership. It's a feel-good, all win situation. If you have any time or expertise that you can contribute to your guild, please contact Jane; every little bit helps.













We are hoping to establish a permanent members billet/ B & B network similar to the Studio Potters Network. The initial impetus of this is to make it easier and more personal for out of town potters to attend workshops, meetings or simply deliver pots. However, it could very well be reciprocal and encourage travel and visiting amongst potters across the province. Darrell has put some more information in the Newsletter so if you think it is a good idea and have a bed, a floor or a tent, get your details in. Here's looking forward to a great and involved 1996.


















Keith Rice-Jones














Jeannie Mah in Sunny **Saskatchewan...**



















 Friends in Lotus land, you may indeed gloat.
 As the sole Guild member in Saskatchewan, I
 can tell you that it is COLD here! No, not just
 cold, but, since the beginning of November,
 unbearably (ridiculously) cold.








 Upon return from a month in B.C., I was
 plunged into an empty storefront, to work on an
 "artist in the windows" project for the (dreaded)
 Grey Cup. In a fur hat, ear muffs, fingerless
 gloves, and many bulky sweaters, I worked for
 five days in a window of an unheated building,
 with the temperature of -22C and howling winds
 outside. My paint froze. We had to defrost the
 window, inch by inch, with a blow dryer, before
 lettering could be applied. This was not a good
 start to a long winter. My toes were cold, my
 back was sore and I was rather crabby.







 Still, extremes of climate are the norm here,
 and one must learn to "cope". In winter, the
 basement is too dry for me to be a productive
 potter. I find it impossible to breathe, my brain
 seizes up, and the clay won't co-operate.
 Summers, however, are glorious. My studio in
 the basement is cool and damp, providing a
 nice escape from the hot, dry Saskatchewan
 climate. Summer is the only time when I can
 actually make things, physically, so there is a
 frantic need to accomplish much in a small
 amount of time. Because I live in the centre of
 town, a daily swim in the outdoor pool in
 Wascana Park is my noon hour break. This
 refreshing exercise keeps me on an even keel.
 So, except for the mosquitoes, summers are
 rather idyllic.




 Buying supplies took me a while to suss out. I
 order Duncan glazes from Tree in Saskatoon
 (250 km. away) which arrive on the bus. I buy
 clay out of a back alley. Honest. Carrying
 boxes of clay while wearing fat mittens in icy
 conditions and not being able to see my feet is
 a little disconcerting, but nothing to match my

 London experience (or, *How they carried*
 *Porcelain from Brixton to The Angel*) on the
 tube, one change of subway line, and then a
 half mile walk!

 Living in "the provinces" has probably had an
 affect on my "visibility", but this suits me fine.
 I am selling less and less, and I hate packing
 more and more. During the long winter, I
 indulge in Film Studies (I have stumbled onto
 an excellent professor), and do bits of
 reading, writing and video-making. The
 Saskatchewan artistic communities are small,
 but enthusiastic, welcoming, and somehow
 interwoven. An interdisciplinary approach to
 art seems inevitable. Just this year, I have
 been asked to organize a tiny film series,
 design a poster for a dance company, video a
 feminist play and work with a computer
 engineer to create a CD ROM (subject: The
 intersection on painting and theatre in the
 films of Jean Renoir who, as my first film Prof.
 loves to tell me, started out as a potter).

 Informal reading and film studies groups keep
 us intellectually entertained. The Public
 Library acts as a cinemathique. Cross
 country skiing in winter and cycling in summer
 give us a chance to appreciate the changing
 beauty of the land (which, upon my return to
 my "native land", I find rather exotic).

 So, while I am veering away from clay, and I
 am complaining in a loud voice about the cold
 (it is -16 C today, and believe me, it feels
 balmy, a day without the earflaps down!), I am
 certainly not bored. Yet. And this year I am
 coping by running away to Portugal.

 Love from Saskatchewan.
 **Jeannie Mah.**


To Boldly Go where no Wood Firing has gone before.....Into the Net

I have just joined Arizona Clay (equivalent to the Potters Guild), as I am hoping to spend part of the winters there potting. My first newsletter from Arizona had the enclosed article about Jack Troy, and having just finished reading Sam Kwan's review of Troy's book in the Guild's November Newsletter. I thought the additional information would be of interest.

Rita Rowbotham

P.S. Jack Troy's Woodfired Stoneware and Porcelain is indeed available in the Gallery Book and Magazine section.

(The following is reprinted from the Arizona Clay News which, in turn, retrieved it from the Net.)

"Fireside with Jack"

An anagama firing workshop with Jack Troy

A more bizarre confluence of archaic and modern technology than that which resulted in Jack Troy coming out and firing with us is hard to imagine. Thanks to the 'net', or more specifically, to E-mail, Jack and I bumped into each other on the web waves, or whatever it is that carries these messages across the world, and established the possibility of him dropping in on Melbourne towards the end of his east coast of Australia book-launch-kiln-crawl. Next thing we know there we were standing by this heaving technologically anachronistic beast with its much patinaed, fire-fissured and cracked old hide watching wood crackle and spit into white-hot oblivion as we side stoke on the third and last day of a very exciting and rewarding firing....As Jack points out in his book in the section on wood-firing and education, participating in an event such as this can be incredibly valuable, not only for the enthusiasts of this tradition but on a number of different levels for all sorts of students.

Jack rolled up at our studio as we

were about halfway through packing the kiln and immediately threw some pots which within two hours were turned, dry, glazed and in the kiln which in itself was enough to spin out some of us who had been in preparation for weeks. We have a relatively small anagama kiln here at the Victoria College of the Arts and it is located right in the Central Business District, which to most people seems ridiculous. Someone during the firing coined the term 'Urban-gama' which adequately describes an experience where the traffic noise never stops except for about an hour early Sunday morning. It amazes even myself that up till now no one has come around and said "Hey what do you think you are doing?" Despite the urban surroundings, the feeling from the beginning of the workshop was great and continued on through due to the warmth and generosity of this spirited potter and teacher, and the co-operative nature of the participants....Interspersed with the firing proper, Jack would be giving impromptu throwing demos and the whole time he was working, he was jawing away in his unique, lilting drawl about pots and clay but also about psychology, geology, literature and art and life in a way that had students with not the vaguest interest in pottery

sitting in rapt contemplation.

After the fire had been going for a couple of days we had a projector set up next to the kiln and we were able to listen to Jack talk about his work and influences as the fire crackled alongside us and the people on the shift didn't have to miss out. I found it interesting to hand over the reins of the kiln to someone else and to observe a completely different approach to firing the beast. Particularly interesting about this was that after all, the kiln exerted her own will on the event and the outcome was very similar to our normal expectations. Yes, the results were good.

To anyone who would like to fire with Jack but is not in a position to do so, I would suggest that you set up a copy of his book (Woodfired Stoneware and Porcelain) beside you while you stoke. It is written with a great deal of warmth and humanity which you get from the guy and has the best information of a technical nature that you could ask for.

Martin Beaver, August 1995

Jack's e-mail address:

troy@juncol.juniata.edu

Martins e-mail address;

martinbeaver@muwayf.unimelb.edu.au

Guild/Gallery News

What a way to start 1996! I'm madly trying to write this on New Year's Day as the December artist statements are spewing out of the printer in the Gallery, and after New Year's Eve celebrations to boot! I imagine the rest of January will prove to be just as hectic as I learn to juggle the responsibilities of my new role as General Manager. The last 1 1/2 to 2 years have seen enormous change and growth for the Guild and the Gallery, and not the easiest of transition periods either. I hope 1996 will become the year when all our energies can be focussed on increasing involvement in and public recognition of our organization. I look forward to your feedback and to the challenges and rewards of this position!

December turned out to be a record month in the Gallery, despite its tortoise-like start! Total net sales were 13.7% ahead of last year's and 1996 finished with a healthy 20.31% increase over 1995 although, unfortunately, we missed the projected annual target by approximately \$9,500 or 4%. Many, many thanks to the following members who volunteered some time in the Gallery during the pre-holiday shopping frenzy: Rosemary Amon, Judy Burke (and husband Dave!), Heather Chapman, Brent Gloeckler, Rona Hatherall, Fay Hickey, Tam Irving, June MacDonald, Wendy MacKinnon, Gillian McMillan, Carol Mayer, Karen Opas, Celia Rice-Jones, Keith Rice-Jones, and Pat Taddy. The speed at which boxes were folded and purchases were packed was truly amazing; your willingness to pitch in was very much appreciated by all!!

Beat The (post-holiday) Blues sale will continue in the Gallery until January 14th after which the remaining December show items will be picked up and an inventory count will be done (ack!). From January 5th until February 18th, the Gallery will have a rotating exhibit (taken from stock) in the Performance Works building here on Granville Island in conjunction with the KISS Project and Judith Marcuse Dance Company. In order to protect the work, four display plinths with plexiglass covers have been graciously lent to us by the Museum of Anthropology. The first exhibit for 1996 will be in March with a show of new ceramic sculpture by **Debra Sloan**. **Borrowing the Body** will be an exploration using the body shape for narrative and expression. A complete calendar of '96 exhibits will be published in the next newsletter. There are still spaces available for the feature artist of the month - if you're interested please call soon as allocation is on a first-come first-serve basis.

Well, it looks like 1996 is already shaping up to be a busy and exciting year! Happy New Year everyone!

Jane Matthews

Workshop Alert:

The Metchosin International School of Art will be offering a ceramic workshop with **Joseph Bennion** of Spring City, Utah on **February 24- 25, 1996**. Joseph will be demonstrating a variety of domestic/household pottery. Ascetics along with function and the philosophy of making household pottery as a self-supporting potter will be discussed. Fee \$90 (includes GST). For further information contact Meira Mathison, MISSA, RR#1, Pearson College, Victoria, BC V9B 5T7 or telephone (604) 391-2420

The Fraser Valley Potters Guild is really excited to present a workshop **Feb 17 and 18, 1996** with **Josh DeWeese**. Josh is the current resident director of the Archie Bray Foundation in Helena, Montana. His pots are loose, wheel-thrown and assembled with an incredible vitality. We will be able to watch Josh throw and do a bunch of assembling of his pieces, see some awesome slides of his work as well as slides and history of the Archie Bray Foundation. Cost, Nonmembers \$40., Members \$35., Students \$30.

At Kwantlen College, 12666 72nd Ave, Surrey
Sat. Feb 17 and Sun. Feb 18 from 10am to 4 pm
For more information call 929-9175.

"Exquisite Hand Building" with **Laurie Rolland** will occur on **Sunday February 11 from 10am to 4pm**. Laurie will show slides of her work and demonstrate her techniques. Laurie's work can be seen here at the Gallery if you want to have a look at it before the workshop.

The workshop will be held at the West End Community Centre, 820 Denman St., Vancouver, BC. There will be a potluck lunch with coffee and tea provided by the organizers. Register by phone 257-8333 or in person.
Cost is \$25.00



Tam's Techno Tips Or: "Of Deflocculated Feet and Settling glazes"

I dreamt last night that my aching feet had deflocculated spreading over the ground like flaccid pancakes. The cure? A hot solution of Epsom salts. The effect of this brew was magical as I plunged my puddled feet into its warmth. The flesh and bone shrank right back to their svelte proportions and delighted by the rejuvenation, I decided to treat the whole corpus, feeling that other areas might also benefit from re-flocculates. Alas! I woke up! Obviously, the dream was the answer to a monthly problem -what to do about the techno tip?

Some glazes, particularly those with small percentages of clay, settle rapidly into a hard cake at the bottom of the glaze bucket. Re-dispersion is laborious and time consuming. a teaspoon or so of a solution of magnesium sulfate (Epsom salt) causes the glaze particle to flocculate and settle into random clumps as opposed to the structured layering of deflocculated glazes. This seems to slow down the settling, but more importantly prevents the formation of those dense cakes. Re-dispersion is easily accomplished by simply stirring the glaze. The Potter's Dictionary of Materials and Techniques by Frank Hamer - a must for the bookshelf of any self respecting potter- gives more information about the wonders of Epsom salts.

P.S. Please send your tips to the editor lest I start having more serious nightmares.

P.P.S. Apologies for the error in the December tip on casting bodies. The revised formulate for recipe Number 2 (the second #1. formula in last months issue *Oops*) should have been:

Plastic Vitrox	14 kilos
OM4 Ball Clay	3 kilos
SGP #1 Ball Clay	3 kilos
Silica	2 kilos
and	
Sodium Silicate	65 grams
Sodium carbonate	65grams



Attention B.C. Potters Guild Members

The Guild would like to set up a registry among members residing in Vancouver area for the purpose of billeting out -of-town potters. This would occur during local craft fairs, workshops and other special events concerning clay related events. A programme such as this would help alleviate some of the costs for visiting artists as well as providing hosts with the opportunity to meet other artists in the outlying or out-of -province community.

Any members able to host short term lodgings for out -of-town and visiting potters are urged to fill out the accompanying application and send it in to the Potters Guild at 1359 Cartwright St. , Granville Island, Vancouver, BC. V6H 3R7

Name: _____

Address: _____

Postal Code: _____

Telephone: _____

I can accommodate # _____ of people

Thank you for your participation



I once owned a Volkswagon Beetle. Trust me, this has something to do, in a circuitous way, with Donald Friths "Mold Making for Ceramics", which Karen has been badgering me to review for over two months. Most people who owned Beetles, (I was no exception) learned quickly that they needed to be cared for and fiddled with if they were to be happy and reliable cars. There were several manuals available, at one end of the spectrum was an expensive one. Its glossy, high quality pages were liberally sprinkled with photos of well manicured hands pushing clean cogs onto polished shafts, or of the same hands sorting sanitary looking engine parts on a spacious, pristine bench. A tool rack festooned with uncountable specialized gear pullers, wrenches and gauges rose behind the orderly bench. The smock worn by our well manicured mechanic was always freshly pressed and laundered. When his countenance was visible it was seen to be humorless and intent.

At the other end of the spectrum was a book without photos. Its pages were of paper one grade more refined than hand-pounded papyrus, and in the place of photos were wobbly sketches of greasy, dishevelled backyard mechanics contorted into the rusted bowels of Volkswagons. As well as being very funny, this book warned you that if you tried to remove the muffler for its biennial replacement at least one of the studs set into the exhaust manifold would break, that drilling the bugged out of the soft metal surrounding it with the engine still in the car required tools only slightly less complex and expensive than the Canadarm, and that you might as well dismantle the whole heap at that point anyway to replace or service all the other parts that couldn't be found with the engine still in place.

I tended to rely on the latter book. I think this had something to do with it being more entertaining, but also with a feeling that there emanated from the more expensive book a discouraging cloud of censure. The prospect of facing that clean and organized mechanics certain contempt for my imperfect work habits made me hesitate to tackle some necessary repairs. the second book was reassuring; we will muddle through somehow.

Donald Friths book is bit like that more expensive manual, but for mold makers there is nothing in print comparable to the maladroit, friendly Beetle

manual, so rather than carp peevishly about the rather formal and clinical tone of something that is, after all, a reference book, I will say that is a comprehensive and thorough book on a broad and neglected subject.

The first section of three chapters is probably essential reading for anyone confronting plaster and moldmaking for the first time. It is useful too for the more experienced who might be by habit using tools and materials that result in poor molds or that make projects more difficult than they need to be. Chapter one is historical review of mold use in various ceramic cultures. It is interesting not only as an account of how long molds have been used for, but also for the range of applications they have been put to, and for the universality of mold use in the past. Pressing, draping, stamping and even slip-casting have all been used for longer than you think, or at least longer than I thought. Also in this section is a chapter on tools and materials for mold making and another on plaster. Read them.

The second section of seven chapters covers a variety of press-moulding techniques from simple stamps and sprigs through draping and slumping to pressing and jiggering (the glossary is at the end of the book). The text and accompanying photos lead the reader through the forming of molds in a wide variety of materials, and also through the use of these molds. It is a clearly presented and useful guide to a number of forming options.

Section three is devoted to slip-casting. It too uses a thoughtful combination of photos and text to describe the forming of plaster molds for this process. It is organized logically, neglects no essential information, and closes with a vital chapter on casting slips and deflocculation.

The index at the end of this book is complete enough to direct a reader quickly to whatever topic might interest her. Glued to the inside back cover is an an envelope containing a clever little slide calculator for computing the volume of plaster needed for any mold, and for the amounts of water and dry plaster needed for that volume.

For someone serious about clay this book is an indispensable resource and problem solving tool. It can be found at the Gallery book section.



Potters Addict

Bonnie Anderson owns and operates a Pottery School, Studio and Gallery in Kelowna, British Columbia. She specializes in the ancient art of Raku firing technique. Bonnie is inspired by Picasso and uses his images as a starting off point in her handbuilding, sculpture and painting techniques. She is well known for her skilfully rendered abstracts and shapely vessels. At the University of Calgary, Bonnie studied the subject of Erotic Arts from Ancient to Modern Civilization, majoring in Painting, Printmaking and Ceramics.

Potters Addict has seven instructors that teach Handbuilding, Sculpture, Raku and High Fire glazing skills. We are currently involved with the Boys and Girls Clubs and three distinct school systems. Many students are bussed in to take part in the various classes. We have a Secretary, Bookkeeper and many volunteers who help to run our business. My biggest problem is finding time to manufacture my own work, because of the time and energy it takes to run and operate my business, although help is on the way soon with more family involvement.

I participate in four major show each year to show and sell my creations. I also have work in the Bronze Rooster Gallery in Kelowna and the Kelowna Art Gallery store. Potters Addict and staff also volunteer their time every year to support the Fat Cat Children's Festival and Parkinson Recreation Family Fun Day, both held in Kelowna.

We at Potters Addict look forward to becoming a member of the Potters Guild and to contribute to the education and promotion of the Ceramic Arts.

Thank you Bonnie Anderson and Potters Addict (love that name) for responding to my request for information from members outside of the lower mainland. When I read about peoples busy days, I'm grateful that you find time to send in articles.

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As of February, the editor position here at the newsletter becomes a paid job. The hours involved are around 35-40 a month. The guild hopes to be able to pay \$300 a month, but this may be less or nothing in tough fiscal times. The board has decided that it is only fair that the position be open to our members and that it not make a hasty decision based on expediency. The Board will accept applications for the position of editor from interested guild members. If you are interested in this job, the Board requires some experience in newsletter publishing and a familiarity with the Microsoft Publisher program. If you are interested please send your resume and some samples of your work to Jane Matthews, General Manager here at the Guild office. I've put out the last three issues on a volunteer basis and am quite happy to continue with the position on a (hopefully) paid basis.

The Surrey Art Gallery is offering an indepth workshop for visual artists on "Portfolios and Proposals" Saturday, Jan 20, 1pm -4pm. The cost of the workshop is \$26.75 (includes GST). Registration is required by Sunday, Jan 14. To register call 596-1515.

This workshop will detail how to package your work so that it is an effective visual tool for exhibition proposals, commission applications and grant proposals. Instructor Jil P. Weaving will outline the individual components that make up a comprehensive portfolio. She will also introduce a few case studies which will help participants evaluate their own portfolio or proposal.

Jil P. Weaving is a Vancouver artist, writer, arts advocate, social activist and educator. Presently she is coordinator of the Artists -in -Residence Program for the Vancouver Board of Parks and Recreation. Her work has also been exhibited at the Contemporary Art Gallery, the Burnaby Art Gallery, Banff Centre for the Arts and Artropolis '93.

Questions by Curious George???

"Linda, what do you think of hygiene of the newsletter mailers?"

"What did Gillian buy with her gift certificate?"

"Will George muck up the white walls?"

"Did Pat really like Calvados or would he have preferred Glen Fiddich?"

The people who know the answers to these questions will receive caramel bars.

Unclassifieds

Wanted
Used Pottery Wheel with Motor
for Beginner.

Please call Katherine
at 463-3473

Wanted
Skilled potter wanted for part-
time production throwing.

Contact Simone at 275 -2724

For Sale
Never used model 181 Skutt Kiln
17 1/2" inside diameter
18" deep
Purchased new from Greenbarn
Asking \$800

Call Shirley at 594-2650

Wanted To Rent
Pottery Studio Space with Kiln
and Wheel for July and August of
1996 for a visiting potter

Call Berene Campbell at
602 - 1155 in Vancouver

For Sale
Two used Kilns each about
21" deep, with 19" interiors.
Each \$150
Need some electrical repairs
Call Jacqui at 254-1908

Calls for Entry

Images and Objects XIV
Penticton, BC May 22 -26, 1996

BC's largest annual juried exhibition is calling for entries from artists working in all media. There will be 13 regional qualifying shows throughout BC between February and March, 1996. Artists who have work selected will receive subsidies to attend the exhibition and three day conference at the BC Festival of the Arts in Penticton.

Contact your local Community Arts Council or Francesca Lund,
Assembly of BC Arts Councils at 201-3737 Oak Street, Vancouver BC
V6H 2M4 Phone (604) 738-0749,

Deadlines vary by area, Vancouver deadline is March 8

1996 Trade Shows at the Willowbrook Shopping Centre
Art and Pottery Show March 27 - 31
Cost of participating is 15% of sales plus GST

Space includes advertising, skirted tables, chairs, power, mall signage and a 10' wide x 10'-40' long area (depending on your needs).

For more information and an entry form please contact Jane at the Gallery
669-5645 or the Willowbrook Shopping Centre
#150 -19705 Fraser Highway, Langley, BC V3A 7E9
Tel. 604 530-2115 or Fax 604 530-2877

Scholarships, Etc

Banff Centre for the Arts & Atlin Art Centre
Scholarships Available to Image & Objects Artists in 1996
Banff Centre for the Arts will award a tuition scholarship for a two week self-directed residency to one artist selected for Images & Objects. So will the Atlin Art Centre. Greyhound will supply round-trip bus tickets to Atlin and Banff, Opus Framing and Art Supplies picks up all other expenses. Interested Artists should submit work to one of 13 regional exhibitions in BC occurring Feb thru March. For further information contact your local community or regional arts council, or Francesca Lund at the Assembly of British Columbia Arts Councils (604) 738-0749

Mrs Lambert has donated pottery supplies to the Tozan society in memory of her husband. The only items left are 11 17"x24" 1/2" mullite shelves for \$10.00 each. Free to anyone are mass quantities of low fire trivets and Plate stackers as well as a few well made plaster molds. If anyone is interested in any of these items please contact Audrey at 856-2794

Plus, The Tozan kiln will be fired again this spring, coming oh-so-quickly! I hope to include some articles on the fall firing in the next issue.

Made In Clay 1996

Application for Booth Space

Name: _____
 Address: _____

 Postal Code: _____ Phone: _____

Booth fee: \$275.00 plus GST 19.25

Table fee: \$110.00 Plus GST \$7.70

Balance of Fees due by January 15, 1996

Dates May 3-5, 1996

Setup Dates: In town participants: May 1, 1996

Out of town participants: May 2, 1996

POST DATED CHEQUES WILL NOT BE ACCEPTED FOR REGISTRATION

There are two booth spaces still available as of January 1st, and several table spaces left.

All participants will be required to assist with the Sale. Please indicate what tasks you can help with. Persons who cancel registration will receive a refund only if a waitlisted participant can be found to take over the booth space.

Please mail completed form and cheque to:

Potters Guild of BC
 1359 Cartwright St., Granville Island
 Vancouver, BC
 V6H 3R7



We have the largest selection of pottery supplies in Western Canada and can also order in anything you require.

- Clays
- Materials
- Underglazes
- Stains
- Glazes
- Onglazes
- Sculpture supplies
- Tools
- Equipment
- Wheels
- Kilns
- Finishing supplies
- Books
- Magazines

Monday - Friday 9 - 5
Saturdays 9 - 1

9548 - 192 Street, Surrey, B.C. V4N 3R9
 Phone: 604-888-3411 Fax: 604-888-4247

***The Clock is Ticking on Your Guild Membership.....Remember;
If You Haven't Paid Your Fee, Now Is The Time!***

**Potters Guild of British Columbia
1996 Membership Application Form**

Yes, I want to become a member

Yes, I want to renew my membership

I/we are applying for the following category of membership:

- | | |
|--|------|
| <input type="checkbox"/> Individual | \$35 |
| <input type="checkbox"/> Family or Studio (Max 4 persons | \$50 |
| <input type="checkbox"/> Student (full-time) | \$20 |
| <input type="checkbox"/> Senior | \$20 |
| <input type="checkbox"/> Institution or Group | \$70 |
| <input type="checkbox"/> Corporation | \$70 |

Name: _____

Mailing Address: _____

_____ Postal Code: _____

Phone: _____

I/we enclose \$ _____

The membership is for the calendar year.

Mail or deliver to:

Potters Guild of BC
1359 Cartwright Street
Vancouver, BC
V6H 3R7

